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The streams shall flow back to the fountains,  
 And the wine like the rivers shall flow,  
 The valleys leap over the mountains,  
 And the rocks they shall melt like the snow.

I will leave the rough plains of Bridgewater  
 And travel through mud and through mire,  
 And to the smooth plain of Rehoboth  
 Again I do hope to retire.

## LOCAL MEETINGS AND OTHER NOTICES.

BOSTON. — *April*, 1901. The Boston Branch held its last meeting of the season Friday evening, April 26, at 8 o'clock, at the residence of Mr. O. B. Cole, 551 Boylston Street. Pres. F. W. Putnam presided, and the annual reports of the secretary and treasurer were read. The nominating committee then presented its report, and after balloting the following officers were declared elected: President, Prof. F. W. Putnam; First Vice-President, Mr. W. W. Newell; Second Vice-President, Dr. R. B. Dixon; Council, Dr. E. F. Pope, Mrs. O. B. Cole, Mrs. Lee Hoffman, Mrs. G. W. Vaillant, Mr. Ashton Willard, Mr. F. V. Balch.

The reports of the branch showed that in membership it had held its own, as the gain in numbers had exactly equalled the number lost by resignation. The report of the treasurer showed a small balance after payment of all expenses, and that in addition \$15 had been raised by special contributions of members towards the purchase of a phonograph, the Peabody Museum having contributed the remainder of the \$30 needed for the purpose. The phonograph has been used in notating the cylinders of "Pastores," the miracle play collected in Mexico by Captain Bourke.

At the close of the business meeting the members listened to an address on "The Music of the North American Indians" by Mr. Arthur Farwell, lecturer on music at Cornell University. The very interesting lecture was illustrated by aid of the piano, and was followed by an informal discussion.

*Helen Leah Reed*, Secretary.

CAMBRIDGE, MASS. — *Harvard Folk-Lore Club*. During the season of 1900-1901, the following topics have been treated before the club: —

Dr. F. N. Robinson . . .	Druidism.
Mr. H. H. Kidder . . .	Chippewa Tales.
Mr. F. S. Arnold . . .	Variations of Vagrancy.
Mr. Leo Wiener . . .	Mediaeval Gypsies.
Prof. C. H. Toy . . .	The Primitive Religion of the Australians.
Mr. T. Michelson . . .	The Primitive Religion of the Indo-Aryans.
Mr. H. W. Prescott . . .	The Worship of Zeus.

- Prof. Clifford H. Moore . . . The Primitive Religion of the Romans.  
 Dr. John Orne . . . . . The Ancient Religion and Superstitions of the Arabs.  
 Prof. G. L. Kittredge . . . The Religion of Odin.  
 Prof. D. G. Lyon . . . . The Adventures of Gilgamesh, an ancient Babylonian Hero.

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## BIBLIOGRAPHICAL NOTES.

### BOOKS.

THE ORIGINS OF ART. A Psychological and Sociological Study. By YRJÖ HIRN. London: Macmillan & Co., 1900. Pp. xi, 331.

The author of this volume is lecturer on *Æsthetics* and *Modern Literature* at the University of Finland (Helsingfors), and, as was the case with his friend and colleague Westermarck, he has chosen to compose it in English, for which many readers will doubtless be duly grateful. About half the book is psychological and sociological rather than folkloristic, dealing with the essence and the theory of art rather than with its popular expression, but the chapters on Art and Information (pp. 149-163), Historical Art (pp. 164-185), Art and Sexual Selection (pp. 203-213), The Origins of Self-Decoration (pp. 214-227), Erotic Art (pp. 228-248), Art and Work (pp. 249-260), Art and War (pp. 261-278), Art and Magic (pp. 278-297), amply justify its consideration in these pages. A list of works referred to, numbering some 560, and indexes of authors and subjects, add to the value of this interesting essay.

Among the "powerful non-*æsthetic* factors" favoring the origin and development of art-forms, the author gives prominence to information, history, sexual life, work, war, and magic. With primitive peoples "every one of the lower art-forms—the dance, the pantomime, and even the ornamental—has been of great importance as a means of interchanging thoughts" (p. 149). As conventional language grew in strength and power of expression, "pantomimic display, which involves an unnecessary waste of force and time, was doomed to disappearance." The net result of education has been to confine the language of the body within ever-narrowing limits. Indeed, with a considerable portion of civilized humanity, a part of the face only is now the arena of pantomime, though pathological or atavistic phenomena, sympathetic ignorance, etc., often widen considerably the field of expression. The political meetings of the Maori of New Zealand to-day illustrate the survival of what was once almost a universal dramatic accompaniment of the art of the orator. The way in which the Indians of Central Brazil, *fide* von den Steinen, help themselves out with drawing on the sand, when gesture-speech proves insufficient, suggests that we may "find in these *transferred gestures* the origin of pictorial art" (p. 156). Upon this theory, glimpsed by Rafinesque and Mallory, Professor